



*University of Maryland School of Music Presents*

# **FALL CHORAL COLLAGE**

**UMD Men's Chorus, UMD Treble Choir, University Chorale**

Sunday, November 17 . 3PM  
DEKELBOUM CONCERT HALL  
*at The Clarice*



**SCHOOL OF  
MUSIC**

University of Maryland School of Music Presents

## FALL CHORAL COLLAGE

**UMD Men's Chorus**  
**UMD Treble Choir**  
**University Chorale**

*This performance will last approximately 70 minutes*

**UMD Men's Chorus**  
Tim Keeler, *conductor*

*The Alphabet of the Ars Brevis* (excerpt)..... Agata Zubel (b. 1978)

*10 Polish Folk Songs on Soldier Themes*..... Witold Lutosławski (1913-1994)

1. Pod Krakowen Czarna Rola
6. Jam kalinę łamała
7. Gdzie to jedziesz, Jasiu?
10. Małgorzatka

*Estrela é lua nova* ..... Traditional  
arr. H. Villa-Lobos

Dilan Rojas and Henrique Carvalho, *soloists*

*Porque me não vês Joana* ..... Anonymous (c. 1500)

*Nom tendes cama, bom Jesus, não* ..... Anonymous (c. 1500)  
Davis Stack, *soloist*

*Salmo 150*..... Ernani Aguiar (b. 1950)

*My Romance* ..... Richard Rogers (1902-1979)  
arr. G. Puerling

### UMD Treble Choir

Kenneth Elpus, *conductor*  
Kathryn Hylton, *assistant conductor*  
Jesse Florida, *percussion*

*Fire* ..... Katerina Gimon (b. 1993)

*Pater Noster*..... Frode Fjellheim (b. 1959)

*Tihore Mai*.....Hrini Sidney Melbourne (1949-2003)

*Reflections from Yad Vashem* ..... Daniel J. Hall (b. 1982)  
Rose Alon, *viola*

*Ubi Caritas*..... Kim André Arnesen (b. 1980)

*Gloria Kajoniensis* ..... Levente Gyöngyösi (b. 1975)  
James Stern, *violin*  
Myles Mocarski, *violin*

### University Chorale

Matthew Goinz, *conductor*

\*\*\*Please hold applause until the end of the set\*\*\*

*Lumen*.....Abbie Betinis (b.1980)

*La nuit en mer*..... Henk Badings (1907-1987)  
From *Trois chansons bretonnes*  
Rhys Burgess, *piano*

*Canticum Calamitatis Maritimae*..... Jaako Mäntyjärvi (b.1963)  
Maggie Polglaze and Perry Beamer, *soloists*

*Underneath the Stars*..... Kate Rusby (b.1973)  
arr. Jim Clements  
Johari Flowers and Joseph Hunt, *soloists*

*Unclouded Day*.....Shawn Kirchner (b.1970)  
From *Heavenly Home: Three American Songs*

Agata Zubel has an international reputation as both a composer and singer. Born in Wrocław, Poland, she has collaborated with and been commissioned by the Los Angeles Philharmonic, the Seattle Symphony, Staatsoper Hannover and the National Opera in Warsaw. **The Alphabet of the Ars Brevis** explores the work of the 13th century Majorcan philosopher and mathematician, Ramon Llull (1232 - 1315). Llull developed his “alphabet” as a mechanical and logical device used to argue for the primacy of Christianity over other monotheistic religions. The nine letters in his alphabet each correspond to a set of six terms. The letter “B,” for example, corresponds to “goodness, difference, whether?, God, justice and avarice.” By selecting definitions and carefully choosing combinations of letters, Llull declared that he could refute any counterargument set against Christianity. In this excerpt from Zubel’s work, the choir chants different letter combinations from Llull’s alphabet. The result is an inscrutable, mechanistic, and modern take on medieval thinking.

The Polish composer Witold Lutosławski lived through some of the greatest political upheavals of the 20th century. While known for his mature, dense, atonal and aleatoric writing, Lutosławski’s early musical style was dictated by political events out of his control. Socialist-realism became the required aesthetic after Polish elections in 1947 saw the rise of pro-Soviet government officials. “Socrealizm,” as it was known in Poland, required that composers use simple musical forms, embrace a national character, and write with a social purpose in mind. Lutosławski’s First Symphony (1947) did not fit these requirements and was denounced as “formalist” (the same fate that befell Shostakovich’s *Lady Macbeth* in 1936). Thus began a period of Lutosławski’s life that saw him compose much simpler and much more functional music. While he never agreed with the dictatorial choices of the Soviet and Communist movements, Lutosławski took a practical approach, saying that he “was not averse to the idea of composing pieces for which there was a social need.” Thus, when the Polish Army commissioned him in 1951 to write **10 Polish Folksongs on Soldier Themes**, he complied. The music for these songs is quite simple and quite singable, while maintaining a distinctive Polish flair in meter and harmony. The texts, too, are simple and understated. While functional, the compositions show no hint of pro-Communist or pro-Stalinist propaganda.

Leaving Poland behind, the UMD Men’s Chorus turns to Brazil and Portugal for the second half of our set. We begin with an arrangement of a traditional Afro-Brazilian melody by Heitor Villa-Lobos. By marrying European classical traditions with Brazilian folk and popular music, Villa-Lobos created a new sound that is at once exciting and familiar. The offbeat accents and nonsense syllables below the solo lines in **Estrela é lua nova** produce a gentle swing that hints at the origins of the tune and the text. Contrasting with this easy lilt, we end our Portuguese-inspired set with a spirited and explosive setting of **Salmo 150** by the contemporary Brazilian composer Ernani Aguiar.

Nestled between these two 20th century Brazilian compositions are two Portuguese *villancicos* from the 16th century. The *villancico* was the most popular song form on the Iberian peninsula throughout the Renaissance and is defined by its typically secular character, syncopations, and ABA structure. These traits perfectly describe **Porque me não vês Joana. Nom tendes cama, bom Jesu, não**, on the other hand, is decidedly more reserved, as befits a more sacred text.

We conclude our portion of the concert with a Gene Puerling arrangement of the Richard Rodgers tune, **My Romance**. Originally written for the 1935 Broadway musical *Jumbo*, which tells the story of a struggling circus, the tune has since become a jazz standard. Puerling, who is regarded as one of the pioneers of vocal jazz, wrote this arrangement for his group, The Singers Unlimited, in 1975.

**Tihore Mai** is a Maori *waiata* composed by Hriini Melbourne, who was a member of the Tuhoë and Ngati Kahungunu tribes of New Zealand. A secondary school teacher by trade, Melbourne was widely credited with significant work during his lifetime toward the preservation and revitalization of Maori culture in New Zealand. A storyteller in addition to a singer and a composer, Melbourne was editor of several Maori language school publications and dozens of his original compositions or arrangements of Maori karakia are regularly sung in classrooms throughout his home country. In our performance, *Tihore Mai* is imagined here as a *kapa haka*, a generic term for any one of several types of ceremonial group dance commonly performed as part of Maori culture.

**Pater Noster** was originally composed as part of Frode Fjellheim’s album *Aejlies Gaaltije — The Sacred Source* released in 2004. The album’s concept was to combine parts of the traditional Latin mass with elements of the Sámi *yoik* tradition, other Norwegian folk and the Finnish music tradition. The *yoik* tradition is most prominent in the featured solo, which uses *yoik* vocables (syllables with no direct denoted meaning), although the soloist’s melody has been clearly inspired by 12-tone technique. Fjellheim lives in Trondheim, Norway, where he is professor of music at Nord University. He enjoys a special relationship with the Nordic treble choir *Cantus*, and their collaboration can be heard on the choral soundtrack to the Disney film *Frozen*.

In 1999, Daniel J. Hall toured the Middle East as a performer with the Brigham Young University Singers. Among the many sites the choir visited was *Yad Vashem*, the Israeli Holocaust memorial museum. **Reflections from Yad Vashem** is Hall’s musical and poetical response to the poignant and lingering impressions he experienced, particularly when visiting the Children’s Memorial. The text is a combination of scripture from Genesis, selected children’s names from the Yad Vashem database, original verse by Hall, the 23<sup>rd</sup> Psalm and a liberal treatment of a Hebraic lullaby.

The actual origin of the text of **Ubi caritas** is unknown, but it has been dated to some point between 300 and 1100 CE. The word “caritas” has many shades of meaning, and there are some nuances that seem to be lost in general translation. While the word “charity” is mostly used about voluntary giving, the word “caritas” also has connotations meaning “honesty,” “heartfelt,” “deariness” and “tolerance.” Norwegian by birth, composer Arnesen grew up in Trondheim where he was a chorister in the Nidaros Cathedral Boys Choir and later attended the Music Conservatory in Trondheim.

**Fire** is the third movement in a set of four works called *Elements* by contemporary Canadian composer Katerina Gimón. The incipit of the work — never included in the sung text — reads:

fire  
heat, light  
strength, fuel, drive  
burning, melting, evaporating and transforming  
fire

Hungarian Composer Gyöngyösi Levente was born in 1975. The *Gloria Kajoniensis* is an atypical “Gloria” in that it is based on texts from the *Cantionale Catholicum*, a collection of Transylvanian Catholic songs first collected in 1676. Scored for two violins, percussion and chorus, the work is inspired by and uses motives from Hungarian folk and gypsy music. The strongly accented, percussive and syncopated rhythms drive the work through sections of contrasting texture, dynamic and mood. The ‘Gloria’ sung today is the first movement of a larger, three movement work which also features a contemplative “Qui tollis peccata mundi” and a fiery, energetic “Quoniam Sanctus vocaris,” which echoes elements of this first movement.

Composed as a chant and three part canon, *Lumen* is a simple refrain about receiving light and passing it on to others in the world. The composer, Abbie Betinis, sends a note with the score saying the piece can be performed many ways in many permutations and leaves it up to the conductor to structure the piece the way they see fit. At its best, *Lumen* should begin and end with a sense of unassuming tranquility and hopefulness.

Written in the Impressionistic style of Debussy and Ravel, Henk Badings’ *La nuit en mer* conjures the enormity, strength and beauty of the sea at night. His music, joined with Theodore Bötrel’s descriptive and elegant words, explores sailors’ fascination with the great wide-open and their continued pursuit of free living: to embrace the sea and the nostalgia it offers and to exist unencumbered by societal pressures of the day.

The centerpiece of our set, *Canticum Calamitatis Maritimae* by Jaako Mäntyjärvi, is a highly evocative work dedicated to the memory of those who lost their lives in the tragic shipwreck of the Estonia on September 28, 1994. Seamlessly weaving together a composed folk tune, medieval harmonies and techniques and modern compositional elements, Mäntyjärvi constructs the awesome power of the sea and the terror experienced during the shipwreck. He eloquently expresses the grief of the loved ones of the lost and opens and closes with a simple yet haunting “Requiem” for those that perished.

“Go gently” sums up singer-songwriter Kate Rusby’s *Underneath the Stars* succinctly. By writing hummable tunes, simple harmonies and poignant, open-ended lyrics, Rusby has created an anthem that offers solace and peace to all who encounter it.

Shawn Kirchner’s bluegrass-tinged setting of the revival hymn *Unclouded Day* brings our set to a joyful, upbeat close. With words and a melody written over a century ago by itinerant preacher Josiah K. Alwood, *Unclouded Day* declares, in no uncertain terms, that when we reach “the city that is made of gold,” it will be a bright and beautiful homecoming. A fitting send off for those who have gone before us.

### Estrela é lua nova

Estrela do céu é lua nova  
Cravejada de ouro ma kumbêbê  
Óia ma kumbêbê  
Óia ma kumbaribá

The star of night is the new moon  
Studded with gold...

### Porque me não vês Joana

Porque me não vês Joana  
Pois sabes que meu desejo  
Crece quando não te vejo

Why do you not see me Joana  
For you know that my desire  
Grows when I do not see you.

Cresce se estou na cidade  
E não me deixa no mato  
Não sei donde me resguarde  
E de tudo me recato

It grows if I am in the city  
And it does not leave me in the wilderness.  
I know not where I can hide  
And I cower from everything.

Não me custa tam barato  
O dia em que te não vejo  
Que não morra de desejo

It does not cost me so little  
The day in which I do not see you  
That I do not die of desire.

### Nom tendes cama, bom Jesu, não

Nom tendes cama, bom Jesu, não.  
Nom tendes cama senão no chão!

Ye have no bed, good Jesus, no.  
Ye have no bed if not the floor!

Sendo filho de Deus eterno,  
Nom tendes cama senão de feno.  
Sendo Vós Deus humanado,  
Nas palhas estais lançado.

Being son of God eternal,  
Ye have no bed if not of hay.  
Being Thou God made Man,  
On the straw be ye laid.

Nom tendes cama, bom Jesus, não.  
Nom tendes cama senão no chão!

Ye have no bed, good Jesus, no.  
Ye have no bed, if not the floor!

- Translation by Henrique Carvalho

### Salmo 150

Laudate Dominum in sanctis ejus:  
Laudate eum in firmamento virtutis ejus.  
Laudate eum in virtutibus ejus:  
Laudate eum secundum  
    multitudinem magnitudinis ejus.  
Laudate eum in sono tubae:  
Laudate eum in psalterio et cithara.  
Laudate eum in tympano et choro:  
Laudate eum in chordis et organo.  
Laudate eum in cymbalis benesonantibus:  
Laudate eum in cymbalis jubilationis:  
Omnis spiritus laudet Dominum.

Praise the Lord in his sacred places,  
Praise him in the firmament of his power.  
Praise him for his mighty acts,  
Praise him according to his excellent  
    greatness.  
Praise him with the sound of the trumpet,  
Praise him with the psaltery and the harp.  
Praise him with the timbrel and the dance,  
Praise him with strings and pipes.  
Praise him with high-sounding cymbals,  
Praise him with cymbals of joy:  
Let everything that has breath praise the  
    Lord

**Lumen**

Lumen accipe et imperti.  
Do ut des.

**La nuit en mer**

La brise enfle notre voile  
Voici la première étoile  
Qui luit; sur le flot qui nous balance  
Amis, voguez en silence  
Dans la nuit

Tous bruits viennent de se taire,  
On dirait que tout sur Terre est mort:  
Les humains comme les choses,  
Les oiseaux comme les roses,  
Tout s'endort

Mais la mer, c'est la Vivante,  
C'est l'Immensité mouvante  
Toujours prenant d'assaut les jetées,  
Dédaigneuse des nuitées  
Et des jours!

Hormis elle, rien n'existe  
que le grand Phare et son triste reflet  
A la place la meilleure  
Mes amis, jetons sur l'heure  
Le filet

Puis, enroulés dans nos voiles  
Le front nu sous les étoiles, dormons!  
Rêvons en paix profonde,  
A tous ceux, qu'en ce bas monde  
nous aimons

Dormons sur nos goëlettes  
Comme en nos berceuses d'enfants  
Et demain, à marée haute  
Nous rallierons à la côte  
Triomphants!

- Théodore Botrel

**Light**

Receive the light and pass it on.  
I give that you may give.

- Text From Latin Aphorisms

**The night at sea**

The wind fills our sails  
Here is the first star  
Shining on the sea that rocks us  
Friends, let us sail the night in silence

All noises are stilled  
One could say that all on earth is dead  
People, things, birds, flowers,  
All sleep

But the sea, she is the Living One  
She is moving enormity  
Continuously taking aim at pier and jetty  
Disdainful of night and day

Other than Her, nothing exists  
But the great Lighthouse, and its sad  
reflection  
In the best place  
My friends, let us throw now the nets

Then, wrapped in our sails  
Our faces bare under the stars, let us sleep!  
Let us dream in the deep peace  
Of all those who in this base world we love

Let us sleep on our ships  
Like in the cradles of our childhood  
And tomorrow on the high tide  
We will return to the shore triumphant!

- Translation by Joshua Habermann

**Canticum Calamitatis Maritimae**

Lux aeterna luceat eis, Domine, et lux  
perpetualuceat eis.  
Miserere Domine.

Plus octingenti homines vitam  
amiserunt calamitate navali in Mari  
Baltico septentrionalifacta.  
Navis traectoria nomine Estonia, cum  
TallinnoStockholmiam versus navigaret,  
saevatempestate orta eversa et  
submersa est.  
In navi circiter mille vectores erant.  
Calamitate Estoniae nongenti  
decem hominesperierunt, centum  
undequadraginta sunt servati.

Qui descendunt mare in navibus  
facientes operationem in aquis multis  
ipsi viderunt opera Domini et mirabilia eius  
in profundo.  
Dixit et stetit spiritus procellae et exaltati  
sunt fluctus eius;

ascendunt usque ad caelos et descendunt  
usque ad abyssos.  
Anima eorum in malis tabescebat;  
turbati sunt et moti sunt sicut ebrius  
et omnis sapientia eorum devorata est.  
Et clamaverunt ad Dominum cum  
tribularentur  
et de necessitatibus eorum eduxit eos  
et statuit procellam eius;  
in auram et siluerunt fluctus eius  
et laetati sunt quia siluerunt  
et deduxit eos in portum voluntatis eorum.

Requiem aeternam...

**Song for a Maritime Calamity**

May eternal light shine upon them, Lord,  
and may perpetual light shine upon them.  
Have mercy, O Lord.

Over eight hundred people perished in a  
shipwreck in the northern Baltic Sea.  
The car ferry Estonia, en route from Tallinn  
to Stockholm, was overturned in a severe  
storm and sank.  
There were about 1000 passengers on  
board.  
910 people lost their lives in the wreck of  
the Estonia; 139 were saved.

They that go down to the sea in ships,  
that do business in great waters;  
These see the works of the Lord, and his  
wonders in the deep.  
For he commandeth, and raiseth the  
stormy wind, which lifteth up the waves  
thereof.

They mount up to the heaven, they go  
down again to the depths:  
their soul is melted because of trouble.  
They reel to and fro, and stagger like a  
drunkenman,  
and are at their wit's end.  
Then they cry unto the Lord in their trouble,  
and he bringeth them out of their distresses.  
He maketh the storm a calm,  
so that the waves thereof are still.  
Then are they glad because they be quiet;  
so he bringeth them unto their desired  
haven.

Eternal rest...

*text from Psalm 107:23-30 (King James  
Version), Nuntii Latini (YLE Radio 1,  
translated to English by the composer), and  
the Requiem Mass*

**Underneath the Stars**

O, go gently

Underneath the stars I'll meet you  
Underneath the stars I'll greet you  
There beneath the stars I'll leave you  
Before you go of your own free will

Go gently

Underneath the stars you met me  
Underneath the stars you left me  
I wonder if the stars regret me  
At least you'll go of your own free will

Go gently

Here beneath the stars I'm mending  
And here beneath the stars not ending  
Why on earth am I pretending?  
I'm here again, the stars befriending  
They come and go of their own free will

Go gently

Underneath the stars you met me  
And Underneath the stars you left me  
I wonder if the stars regret me  
I'm sure they'd like me if they only met me  
They come and go of their own free will

- Kate Rusby

**My Romance**

My Romance doesn't have to have a moon  
in the sky.

My Romance doesn't need a blue lagoon  
standing by,

No month of may, no twinkling stars,  
No hide away, no softly guitars.

My Romance doesn't need a castle rising  
in spain,

Nor a dance to a constantly surprising  
refrain.

Wide awake, I can make my most fantastic  
dreams come true.

**Unclouded Day**

O they tell me of a home far beyond the  
skies,

They tell me of a home far away,  
Ad they tell me of a home  
Where no storm-clouds rise:  
O they tell me of an unclouded day.

Chorus:

O the land of cloudless days  
O the land of an unclouded sky,  
O they tell me of a home  
Where no storm-clouds rise:  
O they tell me of an unclouded day.

O they tell me of a home  
Where my friends have gone,  
They tell me of a land far away,  
Where the tree of life in eternal bloom  
Sheds its fragrance through the unclouded  
day.

Chorus

They tell me of a King in his beauty there,  
They tell me that mine eyes shall behold  
Where He sits on a throne  
That is bright as the sun

Chorus

- J.K. Alwood

With an astonishing diversity of repertoire that ranges from medieval chant to barbershop, the **UMD MEN'S CHORUS** is one of the School of Music's most dynamic ensembles.

Since 2001, the ensemble has headlined numerous on-campus performances, including the annual Festival of Nine Lessons and Carols and the Men's Chorus Invitational, which brings talented male choirs from around the D.C. Metro area for a full day of workshops, collaborations and performances.

Performance tours of the East Coast, South and Midwest regions have spread the reputation for excellence of the UMD Men's Chorus around the country and the ensemble has now appeared multiple times at the Intercollegiate Men's Choruses National Seminar.

Also a frequent collaborator with the UMD Treble Choir and the UMD Concert Choir, the UMD Men's Chorus has appeared in performances with the NSO Pops (*Do You Hear the People Sing?*) and the Baltimore Symphony Orchestra (Brahms' *Requiem*). On campus, the group has performed with the UMD Symphony Orchestra in the Mahler Symphony No. 2, Shostakovich Symphony No. 13 and Brahms' *Alto Rhapsody*.

The **UMD TREBLE CHOIR** comprises soprano, alto and mezzo-soprano singers from throughout the campus community. Since 2001, the group's membership has brought together undergraduate and graduate students from all of the major colleges and schools at the University of Maryland.

The choir sings art and folk repertoire for treble voices spanning eras, styles and genres from Renaissance to contemporary and across both Western and non-Western cultural traditions. Known especially for its exploration of choral music written by living composers, the UMD Treble Choir has commissioned and premiered works by Erik Esenvalds and presented acclaimed performances of music by Eleanor Daley, Györgi Orbán, Levente Gyöngösi, Rosephanye Powell, Moira Smiley and Sara Quartel, among many others.

Each year, the UMD Treble Choir presents a slate of performances including fall and spring showcase concerts and, in conjunction with the UMD Men's Chorus, the annual *Festival of Nine Lessons and Carols* in December at the beautiful UMD Memorial Chapel.

The ensemble has appeared with the NSO Pops at the Kennedy Center and in 2016 performed by invitation for the Eastern Division Convention of the American Choral Directors Association.

The **UNIVERSITY CHORALE** is an auditioned mixed ensemble of 60 voices that performs a wide variety of a cappella and accompanied repertoire. Primarily directed by graduate student conductors, the University Chorale is comprised of music majors and undergraduate and graduate students from many other disciplines across the College Park campus.

They have made regular appearances with the NSO Pops and the BSO Pops in shows such as *The Leading Men of Broadway*, *Do You Hear the People Sing?* and *Harry Potter and the Prisoner of Azkaban*. In addition to their own concertizing on and off-campus, the University Chorale combines frequently with the UMD Chamber Singers to form the UMD Concert Choir.



Conductor and countertenor **TIM KEELER** is sought after as a performer and an educator. He has sung with Chanticleer, the Choir of Trinity Wall Street, New York Polyphony, TENET, Gallicantus and Ekmeles. As an educator, Keeler directed the choirs at the Special Music School High School in Manhattan and worked closely with the Young People's Chorus of New York City as a vocal coach and conductor. He was also the choral conductor for Juilliard's new summer performing arts program in Geneva, Switzerland. Keeler holds a B.A. in music from Princeton University, an M.

Phil. in music and science from Cambridge University, an M.M. in choral conducting from the University of Michigan and is currently pursuing his D.M.A. in choral conducting at the University of Maryland where he studies with Edward Maclary. [timkeeler.net](http://timkeeler.net)



**KENNETH ELPUS** is associate professor of choral music education at the University of Maryland, where he prepares pre-service music educators to teach choral music in the secondary schools, teaches graduate research methods and conducts the UMD Treble Choir. He holds a Bachelor of Music in choral music education from The College of New Jersey and earned his Master of Music and Ph.D. in music education at Northwestern University in Evanston, IL. Elpus appeared with the UMD Treble Choir at the 2016 American Choral Directors Association Eastern Region conference and

guest conducted the 2018 Maryland Junior All-State Chorus. His research has been funded by the National Endowment for the Arts and the U.S. Department of Education's Institute of Education Sciences and is published in the *Journal of Research in Music Education*, *Psychology of Music* and *Arts Education Policy Review*, among other venues.



**KATHRYN HYLTON** is pursuing her Doctor of Musical Arts degree in choral conducting at the University of Maryland where she studies with Edward Maclary. During her time at Maryland, she has taught undergraduate courses in conducting and aural skills, worked with the University Chorale, UMD Treble Choir and UMD Chamber Singers and prepared the ensembles for collaborations with both the National Symphony Orchestra and the Baltimore Symphony Orchestra. In addition to her work at UMD, Hylton is an active church musician and an instructor of applied voice and piano.

Prior to coming to Maryland in 2014, Hylton was the director of choral music at Blair Academy in northern New Jersey. She holds a Master of Music in choral conducting from the Eastman School of Music and a Bachelor of Science in music composition and theory from Hofstra University.



Acclaimed as an "exemplary" and "moving" musician (Minneapolis Star Tribune) and an "inspired" and "captivating" programmer (St. Paul Pioneer Press), conductor, baritone, pianist and arranger **MATTHEW GOINZ** enjoys an active, international musical career. He has performed in venues around the world, commissioned and premiered new works and enjoyed collaborations with prominent artists of our day. For four years, Goinz was a member of the renowned vocal chamber ensemble Cantus, and continues active performing relationships with Grammy-nominated

Skylark and True Concord Voices & Orchestra, as well as the Santa Fe Desert Chorale and the Cathedral Singers at Washington National Cathedral. He is pursuing his D.M.A. in choral conducting at the University of Maryland where he conducts the University Chorale and studies with Edward Maclary. Goinz hails from northern Minnesota and currently makes his home in the Washington, DC area. [matthewgoinz.com](http://matthewgoinz.com)

**CHORAL ACTIVITIES AT THE UMD SCHOOL OF MUSIC** offers students, faculty, staff and the community a wide variety of ensembles. The UMD Chamber Singers, University Chorale, UMD Treble Choir, UMD Men's Chorus, Opera Chorus and UMD Summer Chorus perform works from all eras and styles from early Renaissance music to the 20th Century. Director of Choral Activities Edward Maclary also oversees the school's graduate program in choral conducting. Rehearsals and concerts take place in the state-of-the-art Clarice Smith Performing Arts Center and the intimate UMD Memorial Chapel.

*For more information, contact:*

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#### UMD CHORAL ACTIVITIES FACULTY AND STAFF

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*Professor of Music and Director of Choral Activities*

##### KENNETH ELPUS

*Associate Professor of Choral Music Education*

##### LAURI JOHNSON

*Choral Administrator*

#### GRADUATE CONDUCTORS

Matthew Goinz  
Kathryn Hylton  
Tim Keeler  
Minji Kim  
Jonathan King  
Lucas Link

#### CHORAL ASSISTANTS

Mary Shea Kealey Kustas, *Artistic Operations*  
Jack Perdue, *Marketing & Communications*  
Beth Ann Zinkievich, *Artistic Operations*

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Jennifer Casey Cabot, *Soprano*  
Martha Randall, *Soprano*  
Kevin Short, *Bass-Baritone*  
Gran Wilson, *Tenor*  
Delores Ziegler, *Mezzo-Soprano*  
Diba Alvi, *Diction & Pedagogy*  
Craig Kier, *Director of Maryland Opera Studio*

**UMD MEN'S CHORUS**Tim Keeler, *Conductor*Theodore Guerrant, *Accompanist*

|                   |                            |
|-------------------|----------------------------|
| Justyn Alexander  | Ryan James Ritzes*         |
| Michael Butler    | Dilan Rojas                |
| Henrique Carvalho | Mahedre Samson             |
| Matt Cauley       | Graham Scheper*            |
| Kevin Costello    | Ghanghyun Shim             |
| Samuel Finch      | Philippas Sourvinos        |
| Brandon Greulich  | Davis Stack                |
| Gregory Ho        | Logan Swaisgood            |
| Dotson Hsing      | Evan Thanicatt             |
| Bryan Kihara      | Heqin Wang                 |
| Matthew Kirby     | Eli Winkler                |
| Joseph Koenig     | Joseph Wojciechowski       |
| Jacob Lincoln     | Jared Wojton               |
| Luxman Maheswaran |                            |
| Adrian Mora       |                            |
| Gregory Oh        | <i>*Ensemble Assistant</i> |

**UMD TREBLE CHOIR**Kenneth Elpus, *Conductor*Kathryn Hylton, *Assistant Conductor*Jie Fang Goh, *Accompanist*

|                     |                             |
|---------------------|-----------------------------|
| Adriana Alonzo      | Ava Jacoby                  |
| Basilica Arockiaraj | Lynsey Jeffery              |
| Rakshita Balaji     | Jillian Kunze               |
| Caroline Bauk       | Junyi Liu                   |
| Charlotte Bickhart  | Sam McParland               |
| Madeline Case       | Megan McWright              |
| Grace Chen          | Olivia Naylor               |
| Maria Chu           | Lola Ojaomo                 |
| Leilani Clendenin   | Elizabeth Paglinavan-Warner |
| Josie Danckaert     | Daryl Perry                 |
| Jasmine Dill        | Betty-Aita Rukh-Kamaa       |
| Juliette Ducasse    | Olivia Sharon               |
| Molly Dugdale       | Andrea Shirdon              |
| Rebecca Elspas      | Adrienne Sumalbag           |
| Patrice Eubanks     | Nora Sussman                |
| Sarah Ferrier       | Kamisha Walker              |
| Vivian Flanagan     | Rebecca Weinberg            |
| Gabrielle Gilbert   | IJ Wittenberg               |
| Kailee Goldberg     | Hanna Zakharenko            |
| Hannah Gross        | Beth Ann Zinkievich         |
| Daphine Henderson*  |                             |
| Rebecca Howell      |                             |
| Rachel Jacob        | <i>*Ensemble Assistant</i>  |

**UNIVERSITY CHORALE**Matthew Goinz, *Conductor*Rhys Burgess, *Accompanist*

|                       |                            |
|-----------------------|----------------------------|
| Alexandra Alberta     | Mary Murdock               |
| Lacey Allee-Press     | Raina Newsome              |
| Matthew August        | Margaret Polglaze          |
| Perry Beamer          | Laura Ponturiero           |
| Darby Brandenburg^    | Lisa Rittenhouse           |
| Joanie Burzymowska    | Maureen Roult              |
| Henrique Carvalho     | Sarah Ruehle               |
| Thomas Chung          | Neel Sanghvi^              |
| Matthew Corrado       | Jemies Saratis^            |
| Shaina Dooley         | Isabella Scopetski         |
| Kircil Dowers         | Caroline Shimeall          |
| Noah Ferguson         | Joanna Shoemaker           |
| Brian Flood           | Colton Smith*              |
| Johari Flowers        | Melinda Thompson           |
| Kayleigh Gallagher    | Andrew Tolarski            |
| Rachel Grossman       | Anton Van De Motter        |
| Dirk Holzman          | Reuben Van Eck             |
| Joseph Hunt^          | Zachary VanGrack           |
| Eleanor Jacobson      | Nathan Vondergeest         |
| Maggie Johns          | Madison Wells-James        |
| Emily Johnston        | Lillian Wolfe              |
| Thomas Kaiser         | Tyler Young                |
| Matthew Kirby         | Amy Zhong                  |
| Delina Levine*        |                            |
| Sean Love             | <i>*Ensemble Assistant</i> |
| Victoria Memarsadeghi | <i>^Section Leader</i>     |



# UPCOMING SCHOOL OF MUSIC EVENTS

## HANDEL'S ARIODANTE MARYLAND OPERA STUDIO

NOV 21 - 25

\$25 PUBLIC / \$10 STUDENT/YOUTH / UMD STUDENTS FREE

Handel's *Ariodante* is a story of royalty, love, intrigue and deceit set in the medieval Scottish highlands. Don't miss this Baroque masterpiece known for its emotionally evocative arias. Sung in Italian with English supertitles.

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## WINTER CONCERT FEMMES DE CHANSON AND MÄNNERMUSIK MON, DEC 2 • 7PM

@ UMD MEMORIAL CHAPEL

FREE, NO TICKETS REQUIRED

This annual winter concert presented by the School of Music's student-directed a cappella ensembles is always a special evening of music heightened by the beautiful acoustics of the UMD Memorial Chapel.

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## FESTIVAL OF NINE LESSONS AND CAROLS UMD CHORAL ACTIVITIES

FRI, DEC 6 • 8PM

@ UMD MEMORIAL CHAPEL

\$25 PUBLIC / \$10 STUDENT/YOUTH / UMD STUDENTS FREE

Five choirs, brass quintet and organ bring the joy of the season to life with carols, hymns and spoken word that epitomize hope and goodwill.

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## HANDEL'S MESSIAH UMD SYMPHONY ORCHESTRA AND UMD CHAMBER SINGERS

SUN, DEC 8 • 3PM

\$25 PUBLIC / \$10 STUDENT/YOUTH / UMD STUDENTS FREE

This most beloved Baroque masterpiece returns to the University of Maryland for the first time in two decades! Experience Handel's glorious and powerful music through the combined power of the UMD Chamber Singers, members of the UMD Symphony Orchestra and student and alumni soloists all led by Edward Maclary. Featuring the much-loved "Hallelujah Chorus," this is a holiday favorite you won't want to miss!

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Director

**GREGORY MILLER**  
Associate Director for Academic Affairs & Director of Undergraduate Studies

**PATRICK WARFIELD**  
Associate Director for Graduate Studies & Strategic Initiatives

**LORI DeBOY**  
Associate Director for Engagement & Enrollment Management

**AARON MULLER**  
Senior Assistant Director for Productions & Operations

**CHRISTINE CASTILLO**  
Administrative Assistant

**KELSEY EUSTACE**  
Marketing Communications Coordinator

**THEODORE GUERRANT**  
Accompanist

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**LAURI JOHNSON**  
Choral Administrator

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Assistant Director for Finance

**MING LI**  
Piano Technology

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**ASHLEY POLLARD**  
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**EDWARD MACLARY**  
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Director of Orchestral Activities

**TIM POWELL**  
Interim Director of Jazz Studies

**DAVID SALNESS**  
Director of Chamber Music Activities

**MICHAEL VOTTA**  
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**J. LAWRENCE WITZLEBEN**  
Coordinator of World Music Ensembles